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ABSTRACT

Acceptance of responsibility for their written expression can be encouraged in college students through oral games which emphasize the linguistic sensibility they possessed as children. The basic elements of good written language (pleasing sounds, repetition, word play, surprise, climax) are often paralleled in riddles, game rituals, and other forms of oral expression. The author describes several gamelike assignments designed to expose pretentiousness in student writing. Among these are "slots," a game whereby students recognize a type of prose in which vagueness of expression allows the substitution of any subject; timed writing assignments, in which spontaneity is stressed; and a contest format, in which awareness of audience is the goal. (KS)

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THE PAPER SELF: FINDING THE RESPONSIBLE VOICE

We English teachers serve our culture's written tradition, the counterpart of the oral tradition. The oral tradition thrives, changes, and grows without attention from us: no one urges succeeding generations to learn and properly recite riddles, jump-rope rhymes, game rituals, bedtime stories, fairy tales, and folk sayings. Indeed, the ease with which these oral forms trip from our children's tongues shows that sensitivity toward pleasing sounds, repetition, word play, surprise, climax, and other elements basic to language is natural. But this acuteness is seldom carried over to written expression, though effective writing depends on just these elements. And seeing the lackluster prose of our students, we teachers feel we have failed to transmit a good written tradition and resolve to try harder.

Perhaps we try too hard. Like the monkey in this little fable -- "'Kindly let me help you, or you'll drown,' said the monkey, placing the fish safely up the tree"--we English teachers may have been pulling in the wrong direction. We may have emphasized technical correctness so much that students have concluded vital thought and expression are incidental; we may have stressed as models writers whose idioms and styles are two or three generations out of date; and some of us may have routinely disparaged current writing styles expressing an outlook and a temper we personally are uncomfortable with. At the same time, for all our "helpfulness," we seem to have failed to instill a sense of the variety, change, and spontaneous growth inherent in mind and language. Instead what we have transmitted, or, perhaps more accurately, what students have caught in the classroom, is the dead, empty, phony themewriting style that Ken Macrorie has named Engfish.[1] We teachers, like the well-intentioned

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monkey, have induced students to write out of their elements.

As a result, the voices with which most of our students "express" their thoughts on paper when they come into composition classes in college are not "alive" in any sense; the words express a language, not a self--a language students have come to think is expected of them. In writing, not only do they abandon the vitality, inventiveness, and critical selectivity they display when speaking in the collective voice of the oral tradition, but also they fail to apply intuitive modulations of voice with which they speak individually to friends, parents, teachers, employers, and strangers.

A major challenge for English teachers, then, is to induce students to write in responsible voices reflecting what they really feel or see or understand at a given moment, in ways that are true to themselves (their <u>selves</u>) and in tones that reflect sensitivity toward occasion and audience. In my college composition classes I find that I can lead students into a sense of the "paper self" by exploiting the teaching resources implicit in language-as-play, including role-playing: resources very important to the oral tradition. By calling students' attention to writing in a game-playing way, by giving them opportunities to discover "the rules of the game," and then by asking them to role-play as referees or judges, I can lead them to take responsibility for the self or selves they create in writing.

* * * * * * *

Children's delight in games needs no explication, but let me briefly illustrate the linguistic sophistication and ingenuity found in the oral forms they enjoy. As an example of pattern, consider the familiar "Knock, knock" jokes, which have been around for decades, undiminished in popularity. Ten of these being currently told by Philadelphia elementary school children[2] illustrate the

genre:

Knock, knock.

Who's there?

Wooden shoe. Wooden shoe who? Wooden shoe like to know?

Knock, knock.

Who's there?

Amos. Amos who? A mos-quito.

In each of these the "punch line" repeats the name the riddler has given to "Who's there?" but twists it into a pun. The success of "Knock, knock" jokes depends on word play and surprise, but it is built on expectation and depends on a cooperative pattern that must be adhered to by the questioner. The riddler, however, may use the form itself to pull off his joke, as in these two examples:

Knock, knock.

Who's there?

Huck. Huck who? God bless you.

Knock, knock.

Who's there?

Boo. Boo who? You don't have to cry about it.

Here the riddler exploits the punning potential of the word "who," thus tricking the interlocutor. Or the riddler may enlarge upon the form, depending on the interlocutor to keep ppaying his part, as in this hoary example (still being told):

Knock, knock.

Who's there?

Banana. Banana who? Knock, knock. Who's there?

Banana. Banana who? Knock, knock. Who's there?

Banana. Banana who? Knock, knock. Who's there?

Orange. Orange who? Orange you glad I didn't say banana?

In children's riddles word-play often depends on a brand name, a slogan, or a localism. This riddle uses a localism for an ice confection:

Why did the boy put ice in his father's bed?

--Because he wanted a freeze pop.

The slogan for Gino's hamburger stands being "Gino's is the place to go" produced this riddle, which also alludes to Gino's closest competitor:

Why doesn't MacDonald's have a restroom?

--Because Gino's is the place to go.

And the fact that Gino's sells Colonel Sanders' fried chicken lies behind this riddle, playing upon the Colonel's slogan:

Why doesn't Gino's have toilet paper?

--Because it's finger-lickin' good.

Economy, directness, simplicity mark all these riddles--a good lesson for the would-be writer! These last two examples show children's tendency to build one joke on another, providing opportunities for several members of a group to come up with toppers.[3] Ethnic jokes, elephant jokes, and purple jokes are other examples of such context jokes. The Gino riddles also show the children's fascination with scatology. And the following riddle, playing on the names of two ice cream brands popular in the Philadelphia area, shows their early fascination with sexual innuendo:

Why doesn't Dolly Madison have any children?

--Because she's married to Mister Softee.

Another riddle also depends on children's sexual sophistication for its titillation:

What does a woman like that's six inches long?

--A dollar bill

--and upon their worldliness for appreciation of the surprise answer.[4]

Some rhymes have nonsense meanings reminiscent of the nonsense of Yankee Doodle's macaroni-feather. A current one, intended as a chant for any boy named Eddie, goes

Eddie Spaghetti with the meatball eyes,

Throw him in the ocean and make french fries.

And yet it's not quite non-sense! Meatballs go with spaghetti, and french fries are another form of starchy food.

Yankee Doodle himself is still around, though in updated dress, as in these two versions (which seem to date back to the nineteen-fifties but are still being recited as jump-rope rhymes):

Yankee Doodle went to town, riding on a rocket,

Turned the corner just in time to pick up Davy Crockett.

Yankee Doodle went to town, riding on a turtle,

Turned the corner just in time to see a lady's girdle.

Rhythm and repetition show up in many of the riddles and rhymes. And the next riddle, like many of the jokes and rhymes, depends on familiarity with a popular TV show:

Where does the Lone Ranger take his trash?

--To the dump, to the dump, to the dump, dump, dump.

Indeed, popular TV shows, movies, comics heroes, and current news stories provide a constantly tappable source for children's humor. A riddle or rhyme told today about Wilma and Fred Flintstone is yesterday's joke about Blondie and Dagwood

warmed over. Frankenstein jokes may be passé, but "new" jokes about the Bionic Man and the Bionic Woman started appearing on the playground almost as soon as the two popular TV series went on the air. And the movie "Jaws," released in the summer of 1975, gave rise by fall to this riddle (which, in the 1950's, was probably told about "The Thing"):

What do you say when Jaws gets ready to eat you?

--Why can't we be friends?

Surprise, contemporaneity, delight in words--these are the elements that captivate children. A child on one playground spontaneously produces a new twist on an old joke, and within a week or two the joke will have carried to the farthest reaches of the city and state. Jump-rope rhymes in particular offer children opportunities to try out their own variations. In a kind of on-going contest, other children act as judges; if they accept the new version and repeat it, it is in. If they fail to repeat it--well, better luck on the next try! Children are honest critics, sensitive to the "right" word play, pleasing combinations of sounds, and linguistic subtlety.

* * * * * * *

How does an English teacher exploit, in writing classes, that sensitivity? In my college composition classes I begin by using a number of games and role-playing assignments to expose the pretentiousness and deadness of what students produce as writing when they come to me, and I continue using game-like assignments from time to time to teach various principles of live writing.

Early in the term we do a series of writing assignments from our composition text (William E. Coles, Jr.'s Composing[5]) designed to get students to take a look at their own themewriting styles. The first one or two are devised to show them how automatic these styles are and how unexamined the writers' so-called

thoughts. As Coles predicts in his teachers' book, Teaching Composing[6], even papers addressing the subject "Something I Really Know" turn out to be nothing more than bland, secondhand, highly generalized statements projecting little or no conviction, lacking focus, distinctive voice, and, above all, interest. From each of the early assignments I duplicate and distribute half a dozen student papers, and over a period of weeks we make a game of discovering Engfish, rote-learned assertions of belief and opinion, and robot voices. Since all my students are "themewriting" (Coles's derogatory term) at this point to some extent, they do not immediately see what is "wrong." Isn't this what English teachers want? (I counter, "Is there a person behind these words? Is this English? Is this language?")

From the first assignment I select a paper in which the generalizations are so broad that they are only incidentally anchored to the subject that gave rise to them, and make out of it a game I call "Slots" (based on a suggestion in Teaching Composing). After excising from the text the few words that give away the subject, I ask the class to choose, from sets of words provided on the handout sheet, the "correct" set. Here is an example:

In choosing a topic for this essay, it was not difficult to reflect upon my life at this time, and extract a singular, constant, and growing force. It may seem strange how _____(1)_____ can become so vital in one's life. But now, as I continue to grow, I can see how _____(2)_____ molded me into more of a _____(3)_____ , but more significantly, aided me into becoming more of a person. Through learning how to deal with certain situations and problems that have confronted me in _____(4)_____ , I have been able to draw relative parallels between what I have experienced and what I have yet to experience in living and dealing with people.

Discipline becomes an important factor in determining the degree of achievement one may reach in the growing process of adolescence to a mature, responsible adult. Through the discipline and desire to which I have been exposed, I have

gained a higher understanding in overcoming my fears, facing and coping with certain pressures, and preparing my emotions to deal with the outside forces of the world. Whether I am in a classroom situation where a sometimes hidden pressure of getting a "good mark" exists, or whether in a ___(5)___ where the threat of competition or failure is ever so prevalent, I have discovered that success is inevitable in one form or another. This, of course, is a personal view, and may be difficult to comprehend. But, I am sure, there has been at least one past experience that we all can recall, where personal satisfaction and fulfillment (not public recognition or reward) become the central goal of our instilled desires and successes. Here, I feel that we must regard our successes as extremely personal to enable ourselves to fully understand our actions in retrospect.

Therefore I have concluded that understanding is the foundation in growing into a well-rounded person. To examine our insights and to realize our in-depth self-awareness, is to begin the search for the person we want ourselves to be.

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Which of the following sets of words fits most appropriately in the blanks?

	(A)	(B)	(C)
(1)	reading a certain kind of literature	participating in a certain sport	participating in a certain sport
(2)	poetry	stock-car racing	gymnastics
(3)	a writer	a racing driver	an athlete
(4)	writing poetry	racing	gymnastics
(5)	writing workshop	stock car race	gymnastics

	(D)	(E)	(F)
(1)	participating in an elective activity	playing tournament bridge	training oneself in a skill
(2)	debating	bridge	singing
(3)	a speaker	a card player	a performer
(4)	debate	bridge	singing
(5)	interscholastic debate	tournament	singing tryouts

Students discover without difficulty that any of the six suggested sets of words, and others, might equally well appear in the slots. (The writer's subject, by the way, was gymnastics.) We discuss, then, how little relationship

there is between the words the student wrote and what, in this case, she "really knew." The student is expressing a language, not a self. We come to call this voice--in which Grand Thoughts float on their own air--"Theme Voice: Elevated Thoughts Variety."

After reading other papers the class gradually isolates and names a number of other Theme Voices: "Robot Variety," which uses passives a lot, avoids saying "I," and takes an authoritarian stance; "Eighth-Grade Variety," which tells personal experience flatly and without point; and "Tangled Web Variety," which is full of non sequiturs, shifts of person and number, and doublings-back.

Next, from the same set of papers I hand to my classes one which contrasts with the empty-slots paper--a piece on "Something I Really Know" with a real subject and an honest voice, and my students discuss their reactions to it. Here is one I received this year:

> I've been hunting for a long time now, about five or six years--which I think is a long time. Well anyway, hunting requires a lot of skills and tactics. For example it takes years of practice to call ducks down out of the sky. Now there's a skill, or perhaps an art. Another skill is in knowing how much to lead a dove as it swiftly darts above you, or knowing the range of your shotgun. There are more skills, of course, and many tactics, like using decoys and the spreading of men on a field. All this and more is a part of hunting.
>
> The more is, I would say, the characteristic that lets a hunter be a killer. A hunter knows he's killing something, taking life away from some creatures, but he still enjoys it and does it. I don't know what it is, but I didn't realize what I was doing until about a year ago. I first realized it when I was hunting small game (that is, pheasant, rabbit, and so forth). I was walking through a field when I kicked up a rabbit. I put my gun up, got a bead on him, and shot the hind legs off him. But the darn rabbit kept running on his front legs. So I chased him down

> and got him trapped with my boot on his head. I couldn't shoot him; that would ruin the meat. And I couldn't let him go, 'cause he'd probably just die. I had to kill him, me under my own power, making my own decision to squeeze the life out of him. So that's what I did, squeezed his neck, till I heard his last squawk. I watched his brown eyes looking at me. They seemed to pierce my emotional mind, making me feel like asking God's forgiveness for what I was doing. It sent my thoughts wandering. Why was I doing this? I didn't have to.
>
> Well, it Was a completely new experience for me, but it wore off fast. I think the first time is the worst. Now I'll grab the neck of a goose and swing him around, to break his neck, not even giving it a thought. I would think that that's a pretty sick quality of a hunter, but maybe most hunters see it differently. I don't--but I hunt.

The writer here, the students see, approaches his subject directly and simply, setting up a world--the world of hunting--and locating himself in it. Then he narrates an incident, using his own natural language--in fact, sounding very much like the story-teller of oral tradition. He creates suspense, brings us to a climax, and leaves us with a question. "Is this 'really knowing'?" I ask my students. And after speculating about what it is a writer such as this "really knows," they begin to detect the dishonesty inherent in the cliche writing they have fallen into. In this paper they see that a simple thought, the relation of a single experience, which makes no claim of solving Grand Questions, can convey more "knowing" than pretentious avowals and neat certainties.

The hunting paper is not without flaws, of course. Having reached his climax, the writer tries to depict his emotions in two sentences of inner monologue ("Why was I doing this? I didn't have to") which inadequately convey his dilemma; and he sums up his "learning" with reference to "a pretty sick quality" without further introspection. In tracing his inner experience of coming to "really know" the killer instinct, he thus short-cuts badly, possibly because of his inadequate command of vocabulary and certainly because he lacks familiarity with writing

strategies that might help him. If the class sees this problem, we talk about it and analyze what the essay needs to realize its potential. But if students aren't ready for such analysis, they can at least see that in this paper there is no way we can change the nominal subject, substitute words, or rearrange sentences without damage.

But students are likely to attribute the success of this paper to its arresting subject. They say, "But I don't know anything about hunting!" or "I've never killed an animal!" So, to see that the subject does not matter, we play another game, based on the concept of Free Writing. Here I give them a subject, Coathangers[7], and ask them to write freely for ten minutes without stopping to think. Among the results are always a number of interesting papers, free of pompous "meaning," showing different minds at work--and at play. Here are three from one class:

> Coathangers? I just broke one yesterday, and I was really mad that I did it. I was rearranginn some clothes in my closet and pushed against my best hanger. Snap! This was no ordinary hanger. It was not made of black bent wire like the ones holding up the rest of my clothes in that closet. This was of clear plastic, larger than the rest, holding up my "dressy" winter coat. I tried to glue the snapped-off piece onto the rest of the hanger, but Elmer's Glue is not made to mend broken coathangers made of clear plastic. Frustration! The edges along the plastic were rough, splintered. More fragments of plastic were splintering off with my every attempt to glue it together. Forget it. Throw the hanger out. Now my coat sits on the ordinary black bent wire coathanger. The kind of hanger that I really like is sitting at home in my bedroom closet. Received it as a gift from my employer at the hospital: it is pink and kind of puffy. It used to have a scent.
>
> - - - -
>
> What in the world can you write about coat hanger(s) for ten minutes? If the subject had been just hangers and not coat hangers then maybe, just

maybe, I could find something to say on the subject. After all, what can you do with a coathanger but hang a coat on it? At least with other types of hangers you can hang up a blouse, skirt, sweater, dress, or a pair of pants. You realize of course that the coat hanger doesn't have all these uses. Nope. All you can do with a coat hanger is put a coat on it and stick it in a closet. I'm not saying that coat hangers are bad, or no good; after all, what do you think my coat is hanging on? Of course you couldn't hang your coat up right unless you had a coat hanger. That is why they are called coat hangers. People are always hanging coats on them. You wouldn't call it a coat hanger if its purpose wasn't to hang coats on, now would you? Of course you wouldn't. So now do you see my point? No? Well, let me see what I can do about that. Have you ever seen a skirt hanger? You know, the kind with the clips so you won't wrinkle the skirt? Oh good.

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A coat hanger is a pretty interesting invention. Really, the person that invented it must have been a real tidy person. Just think, if we didn't have coat hangers we could throw our clothes on the floor and nobody would say a word about it. Your parents wouldn't yell at you for not hanging your coat up, because you wouldn't have anything to hang it up with. Some people are coat hangers, or at least, that's all they're good for.

Did you ever lock your keys in your car? Well, if you did you found another good use for a coat hanger. Yes, a coat hanger is very good for getting into your locked car. It is equally useful for someone else trying to get into your car.

Coat hangers don't grow on trees, you know. They grow in closets. Did you ever open your closet door and get bombarded by hangers? But that only happens when you're not looking for a hanger. Because when you're looking for one, the only one you can find is the one you bent out of shape trying to get your car unlocked.

Read aloud, these papers reveal delightfully consistent voices, each expressing a temperament and an outlook. Students cannot help hearing the restrained ruefulness of the first, the exasperated tone of the second (addressed as to a child?), and the ironic wit of the third--a writer, by the way, who naturally

paragraphs his material. Reading the third essay aloud, one is hard put not to give a Groucho-Marx reading to the joke at the end of the second paragraph: "It is equally useful for someone else trying to get into your car." Like all good story tellers, number 3 rattles off ideas about his subject with a sense of timing and climax, marvelously tying his cliches together in the last sentence. The fact that these papers were written non-stop in ten minutes leads the class to see how the "writer unaware" taps a spring of naturalness not usually dipped into by students given an outside writing assignment; and they are more likely in the future to heed the textbook advice to write the first draft in bursts of activity of at least one paragraph length before stopping to think.

But why, I ask my students, are they able to produce these individual voices in ten minutes, even though they have produced nothing but Engfish, Tangled Webs, and Elevated Thoughts in their outside writings? Some of their answers are revealing: "We knew it wasn't important"; "There's no right way to talk about coathangers!"; "We could be ourselves because we weren't being marked." (The last comment tells me a lot: I had promised not to "correct" their free writings or assign a grade; since, however, I do not grade regular assignments either, it was obviously the promise not to mark up the papers that freed them from their fear of teacher's judgment.) These comments about Free Writing, and the writings themselves, pointedly demonstrate to me why assignments of English-class "topics" accompanied by prescribed ways of addressing them almost always result in Theme Voices of the worst sorts.

With games, I can approach whatever points about good writing I want my students to "real-ize." I have used my own experience with the writing of contest entries to motivate students to spot their own wordiness, cliches, superficiality, and lack of focus. I describe to them the types of contests I

entered ten or fifteen years ago: the naming contest, the slogan, the last line, the 25-words-or-less statement, and so on. I tell them that the contestant has to imagine judges, inundated with entries, reading the same trite thoughts (perhaps Theme Voice of the Baloney Variety) over and over. Having, by this time, read several sets of their own indistinguishable efforts (and having heard the question "Who wrote this? Describe the person" over and over), students can appreciate why judges throw out hundreds of entries for every fresh and arresting one they set aside.

Then we talk about judging standards by which entries that survive the first reading are sorted out. For this, we use students' own "entries" in a contest I set up as a writing assignment (e.g., "Describe your dorm room in one paragraph") and we arrive at tentative standards: fresh thoughts, individual detail, projection of a persona. These are obviously relatod, too, to the Coathangers experience. And at this point, I also get students to recognize that their assumptions about the expectatiohs of a partiicular judge or panel of judges ~~is~~ are important; the entry must be slanted for its reader (judge). Obviously a spoofing tone in an essay on patriotism, no matter how well written, will not make points if the sponsor of the contest is the American Legion, though it might find an appreciative audience if written for New Times Magazine. And a group of writer-judges in Ms. Bruton's class will not be impressed--any longer--with Grand Thoughts and Baloney.

Here is a paper describing a scene "in 100 words or less" which won handily when judged by the class. (The quality that made this piece stand out from all other entries was present, by the way, in this student's writing for the first time; in her earlier papers she had been garrulous and unfocused.) Notice the writer's control and expressiveness:

> Looking out my kitchen window on this still, damp spring morning, I spied upon the sunrise walk of a mother partridge and her five babies, marching from the wood's edge in a straight line toward the open field behind our house.
>
> I had often heard the shrill chatter of the woodland family but was unprepared to see them emerging for their morning forage of insects and young plant shoots. The ashy gray coat of the mother with her brown and black markings provided a perfect camouflage in the dewy fog. As I raised my coffee cup to my lips, they disappeared.

Examining how much is conveyed in a few words, students come to appreciate economy, allusiveness, and understatement. Working with this passage, we examine adjectives, nouns, and verbs for their contributions to the effect; movement and image, students see, are best conveyed by nouns, verbs, and verbals and least by descriptive adjectives. Students also see how the opening and closing narrative details provide a point of view and add story interest. And we analyze the writer's perhaps unconscious exploitation of military images in "spied upon," "marching," "straight line," "morning forage," and "camouflage." Talking about how these words supply sharp images, unity, and coherence while allowing economy, students learn the value of metaphor. They go back to their own entries more critical of their own standards, and many produce fine revisions.

The contest assignment takes students beyond the Free Writing assignment and the types of voices that kind of writing produces, and it lets them experience the careful attention and critical choice necessary for writers to produce natural-sounding voices needed in most writing situations. Although they could toss off a treatment of Coathangers in ten minutes and be praised for the results, the minds that produced the writings were, after all, skimming the surface of a subject and finding only the most obvious connections; the interest lay in the ways the connections were made and in the fidelity of tone. Writing deliberately for an audience--which the 100-words-or-less assignment asks the students to do--requires conscious manipulation of tone, discovery of a focus of interest, and

compression. Papers deliberately written take time, thought, planning, and much revision.

I have detailed only a few of the games and exercises I use in my writing classes. A teacher can easily find adaptable suggestions in composition texts and professional journals.[8] The games should not be haphazardly introduced, but planned in a sequence to meet the teacher's aims, perhaps coordinated with the writing text used in class. Once an exercise is set up, the students' papers themselves become the text for discussion.

By the end of the semester, my students have a good sense of what their languages are and how they work. Whatever voices or selves they create in their writing--whether sweet, tough, or stuffy, to use Walker Gibson's terms for three current styles[9], or whether playful, ironic, earnest, urbane, or impersonal--students should be able to say they created these voices deliberately. And if they continue to write Baloney for another professor, at least they know they are doing it; they choose to do so. Their role-playings, they know, are their ways of affecting the reader's judgment, perception, emotions, or attitudes.

Students' acceptance of responsibility for their written expression comes, I find, in being put in touch with the linguistic sensibility they had as children toward the oral tradition, in ways I have talked about in this paper. Swimming is something you don't teach fish to do; you put them in water, where they do it.

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[1]Ken Macrorie, Uptaught (N.Y.: Hayden Book Company, 1970), pp. 9-18.

[2]For all examples of children's oral tradition in this paper I am indebted to Dr. Elsie Ziegler of West Chester State College (Pa.), whose graduate class in Children's Literature collected them from elementary school children in the Philadelphia area in 1975-76.

[3]For an instructive example of how subject areas are explored by a group telling riddles, see David Evans's "Riddling and the Structure of Context," Journal of American Folklore, 89 (April-June, 1976), 166-188.

[4]See Waln K. Brown, "Cognitive Ambiguity and the 'Pretended Obscene Riddle,'" Keystone Folklore, 18:3 (1973), 89-101.

[5]William E. Coles, Jr., Composing: Writing as a Self-Creating Process (Rochelle Park: Hayden Book Company, 1974).

[6]William E. Coles, Jr., Teaching Composing: A Guide to Teaching Writing as a Self-Creating Process (Rochelle Park: Hayden Book Company, 1974).

[7]This subject was suggested as a free-writing topic by Ken Macrorie at the Mini-Conference of the College Section of the National Council of Teachers of English at Kalamazoo, Michigan, in August, 1973, and I have borrowed it.

[8]Two examples of helpful sources are the chapter "Playing with Words" in Ken Macrorie's Writing to Be Read (Rev. 2nd ed.; Rochelle Park: Hayden Book Company, 1976) and suggestions throughout Ken M. Symes, The Writer's Voice: Dramatic Situations for College Writing (N.Y.: Holt, Rinehart and Winston, Inc., 1973).

[9]Walker Gibson, Sweet, Tough & Stuffy: An Essay on Modern American Prose Styles (Bloomington: Indiana University Press, 1966). See also his Persona: A Style Study for Readers and Writers (N. Y.: Random House, 1969).